MORE ABOUT HISTORIC OPERA

EIGHTEENTH CENTURY SING-ERS AND SINGING.

Conditions of Vocal Art in the Days of ceeding Them Singers Who Preserved Standards in a Period of Decay.

A reference was made in this place not long ago to the period of comparative decline in operatic art which followed the historical era known as the "golden age In this age flourished the who are believed to have commanded the most remarkable technic ever acquired. In this era Handel composed those operas from which beautiful sire are still chosen for use in the concert room. The operas as entireties would not please the taste of to-day, for we have ---- the primitive style of recitative ar c aria. It might easily be shown that the principle underlying this method of con tructing an opera was the true one, but that point must be laid aside for the Suffice it to say that we still hear recitatives and arias, though both are presented to us in modified forms and with an organic relation not clearly disrecitative and aria that would weary us in the Handel works, but the conventions vowel. which governed and circumscribed them.

who have not studied the history vocal art are hardly likely to realize that the latter half of the seventeenth with artifice. In Handel's day and for century, the period preceding the time was one of extreme vocal virtuosity. The singers of that ere, as with an aria and that every principal printed in this place, were noted for their mastery of technics. The composers when Handel became the chief writer of commands of the royal singers.

distribution of the voices in an opera, the order of succession of arias and duets and for which the opera was primarily designed. The singers regarded composers as tailors whose trade it was to fit them with garments of vocal glory.

They did not always trust to the com osers to do this but went prepared with Marcello, the famous composer of sacred this time was Cimerosa, 1749-1801. music, whose creations are sometimes heard at concerts of the Musical Art Society, wrote and published in 1720 a that a prima donna at the beginning of her career would choose a composer to other still live. make for her a book of airs and to write we might call the embroideries for the

When she presented herself to a manwas always with the book of "Passi" public took them in with delight, much as it absorbed sherbet and other re- you." reshment. They were also sometimes . Burney speaks of the accuracy of her called airs of the trunk (arie di baule) because they were veritable music of

English singer named Bowen who made a tremendous success in Purceil's "The after all the virtuesi of the voice set themwith instrumental obbligati. Handel wrote "Sweet Bird" with flute, and that fashion lasted at least as long as Donizetti's mad scene in "Lucia," with which Mme. Tetrezzini always had her greatest When therefore we come to utter inability of the most earnest musicians to combat them, we are not estonhad risen to the loftiest level which the century had reduced it to a comparatively sad condition.

The singers preserved their technical

noment has no art.

In the years immediately succeeding the Handelian day the entire musical interest of Europe became centred on the feats of singers. That restraint which had been possible while masters like Handel and Hasse were writing operas disappeared. Hack musicians, without living by basking in the reflected glory of the brilliant singers, took up the occu pation of writing operas. They catered shamelessly to the vanity of the vocalists and to the depraved taste of their day. It is not at all surprising therefore to find writers like Mancini toward the close of the century bewailing the "good old days," nor can we regard with amazement the description given by Arteaga of a typical Italian opera solo piece of the last years of the eighteenth cycle. He enumerates the successive parts of the monstrosity thus:

1 A recitative.

2. Instrumental ritornello

3. First part of the air. The singer sings the words over and over and dwells for ten minutes (or less) on each of them. 4. Ritornello.

5. Return of the air, embellished with new embroideries.

Inevitable organ point, during which with an organic relation not clearly dis-the composer causes half an hour to these reflections on the early singers, which cerned by the early composers. It is not languish while the singer abandons him-may or may not be resumed in the course self to an A or an O or any other favorite

7. Ritornello

8. Simple repetition of the melody. 9. Repetition with florituri, or blazing many years afterward it was the rule

that every scene in an opera should end

we have noted in previous discussions singer was entitled to one aria in each act. No singer could have two arias in succession nor could two arias of the same speedily fell under their dominion and so character follow in succession even though sung by different singers. The hero and

Italian operas in the northern part of the heroine were each entitled to one aria Europe we find him obliged to obey the di bravura and one duet. The opera ended with a dance and a chorus. At The "artists" in his time dictated the one time no trios, quartets or concerted pieces were allowed. The decline of composition was bound pretty much everything else connected to be followed in some measure by the with the arrangement of the vocal display decline of singing. The disappearance of the true art impulse from the creative

part of music was inevitably succeeded by the feding of correct ideals in song. The conditions toward the end of the eighteenth century were therefore uncertain and in some parts of Europe altheir own outfit of tricks. Benedetto together bad. The typical composer of was a famous man in his day and his "Il Matrimonio Segreto" is well equipped with a las of the familie sort. But there delightful little satirical volume entitled was no vitality in his art and his operas "Il Teatro alla Moda." In it he tells us are buried, while those of Mozart on one side of him and Rossini on the the About the time when it looked as if the

also the passages and variations, or what art of composing opera were to be reduced to a level quite pitiable Mozert and Gluck came in quick succession to revive the true art, while the plares of Cuzzoni. ager or to a wealthy patron of music it Faustina and Tesi we e filled by the new sters like Gabrielli, La Basta della and (passages) carried by the no less inevita- some others. The stories of Gabrielli le mother, and it was imperative that and her wit are familiar. She was as and there is somewhat the same taste every new opera in which she sang capricious as a Farra; and cleverer. She in other cities which the company will a place should be made for the "cheveaux astonished Catherine of Russia by asking de battaille." According to Marcello a salary large, than the field marshals these airs were known as sherbet tunes received. When the sovereign objected the plans of the organization. New to (airs du sorbet), because the Italian on that score the soprano answered. Chicago when the company begins its

the long voyage, carried around year of her voice. Her famous male associates of her admirers, not only in Italy but in other lands.

It was in this time too that the singers created a general fashion for the air with firstrumental obbligato. In the seventeenth century this began chiefly with certain leather lunged tenors, who sang airs with trumpet obbligato, in a manner afterward wonderfully improved by the genius of Bach, who knew nothing about in of her voice. Her famous male associates of her voice. Her famous male associates on the famous male associates on the operatic stage were such as Pacchierotti and Marchesi. Agujari, commonly called La Bastardella, had a very flexable throat, a wonderful voice and an extraordinary range. This we have on the textimony of no less expert a leather lunged tenors, who sang airs with trumpet obbligato, in a manner afterward wonderfully improved by the genius of Bach, who knew nothing about. the long voyage, carried around year of her voice. Her famous male associates genius of Bach, who knew nothing about century and there was a merry war the operatic exhibitions and naturally between her adherents and those of La had no effect upon them. There was an Todi. La Banti was another of the darlings of the French capital about 1780.

It is not necessary, however, to make Libertine Destroyed" (our old friend a catalogue of the famous singers of the Don Juan of course) by singing an aria latter years of the eighteenth century. of this kind. Farinelli caused his brother They were numerous enough to have to write him such an air and with it he set better fashions had they possessed a made a sensation in Rome when he sang truer conception of their mission. But goers would, in the first place, much there for the last time in 1722. There- the chief aim of opera singers at this prefer to visit the old Academy of Music. time was undoubtedly to astonish their selves to the task of singing some arias public by technical accomplishments and home of opera. Then for the general occasionally to provoke an admiring public the new house is very inaccessible. "bravo" by the polite treatment of some It is doubtful if the theatre which tender sentiment. Some of them rose above this, but not with sufficient aggressive power to revolutionize the era

It was not till the spread of Mozart's examine the tastes of the singers and the art ideals began that the new day dawned desires of the public, together with the for Europe. "Don Giovanni" was produced in Vienna in 1788. It was given in Berlin in 1791, but it was not till after the ished to find that opera music, which at death of the great master that Europe in the beginning of the eighteenth century general received the wonder working message of this true gospel of opera. It technical skill and natural gifts of its did not penetrate Italy till 1814, and interpreters could carry it, began a de- there in the feeble senility of operation scent, which near the end of the same art it generated only the stunted children of Ressini.

entury had reduced it to a comparatively and according to the chemical content of the chief and condition. The singers preserved their technical the great Manuel Vincente del Popolo, sill, lut we find fewer comments on their singers are the content of the chief preserved and transmitted to our how the preserved their preserved their traditions of the elder day much testimony to their parity of tasts. These feats converted the operas of the time into none vocal comments of the preserved their preserved the operas of the time into none vocal comments. These feats converted the operas of the time into none vocal comments of the converted the operas of the time into none vocal comments. The opera was merely a field for an echibitation of annating breath support, associated the preserved and the converted the operas of the time into none vocal comments. The opera was merely a field for an echibitation of annating breath support, associated the preserved and the converted the operas of the converted the operas of the converted the operas of the time into none with great point than to make the converted the operas of the converted the oper It was such singers as the elder Garcia.

tions beyond the sensuous pleasure of the winning playfulness of imagination and nearly in certain respects and possessed peculiar qualities which in another depart-Handel and Those Immediately Suc- ideas or ambition other than earning a singing. The thoughts of Garat were always musicians themselves were persuaded that his ideas were somewhat exaggerated on this subject; but when he joined example to precept and to demonstrate his theory sang an air with the different coloring which he could give to it they then comprehended how much of reflection and study were wary to arrive at perfection in an ar which at the first view seems destined only

to procure enjoyment for the ear."

With this delightfully unaffected summing up of the traits of a very fne vocal art we may here interrupt once more of the current season. When the living do things worthy of immediate celebration the dead will have to slumber unsung. But at other times perhaps all of us may learn a thing or two from the records of the past W. J. HENDERSON.

GOSSIP OF THE OPERA.

Ermanno Wolf-Ferrari's opera "The Secret of Suzanne," to be heard at the Metropolitan Opera House for the first time on Tuesday night, will be sung in its original tongue and not in French, as ALL BRITISH SHOPPING WEEK. at first intended. The distribution of characters then gave the rôle of the husband to M. Renaud, but his participa tion in "Quo Vadis" made it impossibl for him to assume both rôles. So Signor Sammarco took his place in the larger provincial English cities to induc one act opera it was decided to give the the English consumer to buy English work in Italian. Both Munich and Vienna | made goods in increasing quantities. have delighted in the new opera. None of Wolf-Ferrari's operas has been heard imported from other countries had to bear here, although his music has figured on the the designation of the country of its origin programmes of concerts. Carolina White, appears as Suzanne, is singing here for the first time. She is an American ing to Daily Consular and Trade Resoprano who made her first appearances, ports, it does not seem to have had that in Italy three years ago and sang with particular success in Naples. She has proved to be one of the most popular artists of the Chicago Opera Company. Her roles are usually more dramatic in character than that she will assume on Thesday but the climination of ell Italian. Tuesday, but the elimination of all Italian works from the elimination of all Italian works from the repertoire of the Chicago company's visits to the Metropolitan has deprived her of the opportunity to sing first one of the regular rôles of her repertains

Andreas Dippel sails for Europe at the end of three weeks to begin the work of selecting the operas for the next season in Chicago. Réportoire is important in a city most successful. One shopkeeper placed that constantly demands novelties. The Chicago public is exigent in this particular, and there is somewhat the same taste in other cities which the company will next year visit—many of them for the first time, as a trip to the far West is not outside the plans of the organization. New to Chicago when the company begins its a salary larger than the field marshals received. When the sovereign objected on that score the soprano answered, "Then let your field marshals sing for you."

"Then let your field marshals sing for intonation, the perfection of her delivery of florid passages and the thrilling quality of f contract to go there, so they will not be available for the opera company in Chicago next season. Marie Kousnietoff, the young Russian soprano, who goes to Covent Garden next spring, will be one of the new singers brought over by Mr. Dippel

> Various conditions have combined to make Philadelphia indifferent to opera thusiasm.
>
> The significance of the all British shopthis winter. The conventional operawhich has for years been the established Oscar Hammerstein put up will ever become as much beloved as a home for operatic performances as the old Academy of Music in spite of its superiority in some particulars. Then there has been the complaint of the treatment of the Hamwas union, found themselves put in a somewhat less important position than they had occupied under the administration of Mr. Hammerstein. Naturally the subscribers to the old Academy of Music. which represented all the social support of opera, had no idea of dropping into second place because the opera had gone

to a new theatre. Had Oscar Hammerstein maintained

That country which has no aspira- endowed with a warmth of feeling, with a clergy to some of the operas caused the powers

public to keep away. These very works with a delicate taste approached them nearly in certain respects and possessed peculiar qualities which in another departhouses, but were violently condemned in

performance of "Natoma" here in the foyer of the Metropolitan Opera House with Miss Farrar and Mmes. Fornia and Mau was by far the most elaborate of the various artistic feasts that have taken place in the same room during the present season. But it was unique in another respect. Since Signor Puccini received the guests at the first one with a cigarette in his mouth no other incident has attracted the same attention as the near reconciliation between a conductor and the prima donna who made her first appearance in this country under his batob and has practically sung only under his direction here. For several years they have been on extremely formal relations and indeed they speak only when their artistic duties require consultation. Moved by the good feeling of the occasion a mutual friend tried to persuade the conductor to move over to the table at which the prima donna was sitting. She was sipping her chain pagne, however, with such uncompromising severity that one glance at her chilled whatever feelings of reconciliation the conductor may have felt. So he shook the hand of his officious friend from his arm and the last chance at a reconciliation seems to have passed.

ALL BRITISH SHOPPING WEEK. season. But it was unique in another

Attempt in England to Boost the Sale of Home Manufactures.

earnest effort has been exerted for some time past in London and in the

It was thought that when merchandise it would in all probablity stimulate English buying of English goods; but accordrorts, it does not seem to have had that effect.

A further endeavor to increase the sale of British manufactures will be made in London during the week beginning March
27 and ending April 1 of this year, when
many of the West End retail establish"Don Juan," and for the matinee concert the London during the week beginning March many of the West End retail establishments will display only British goods in their windows and on their counters. The symphony. week will be known as the "all British shopping week."

The first all British week meeting was

the Fair of Fashions on cosmopolitan lines has been in progress for some months a complete change will now take place. Improperia and, disregarding the work already done, the new undertaking to make it an en-tirely English exhibit will be zealously presecuted. British dressmakers natupresecuted. British dressmakers naturally indorse the proposal with great en-

ping week must be evident to the Ameri-cen manufacturer, and should impress upon him the necessity of the utmost activity and vigitance if he hopes to re-tain his present standing in the English market. He must take the utmost care that he executes orders promptly, that he fills them accurately, that his packing is thorough and scientific, and that he extends approximately at least the same trading facilities as are offered by British manufacturers.

WOMEN AT HUNTS.

merstein subscribers, who, when there They Have Few Had Falls and Still Fewer Broken Bones.

It is a very high compliment to English sportswomen that although so many ride to hounds and ride straight (the number hunting is now equal to if not greater than that of the opposite sex. says the Gentlewoman, and the number of ladies at the end of great runs is usually equal to that of men) the number of accidents that befall them are few

NOTES OF MUSIC EVENTS.

"Troyatore" and the Russian dancers Pavlow and Mordkin will open the eighteenth week of the season to morrow night at the Metropolitan peculiar qualities which in another department of art made him one of the most astonishing singers that ever lived. This singer was Garat. No singer was more happily organized and no one ever had more comprehensive ideas about the art of singing. The thoughts of Garat were always ardent, but he knew how to regulate them by art and reason. An air, a duet, according to this great singer, did not consist in a succession of well performed or even well expressed phrases; he wanted a plan, a general progress, which led to great effects at the proper moment, and when the excitement had reached its crisis. Le was rarely understood when, discussing his art, he apoke of the plan of a vocal piece, and the musicians themselves were persuaded that the followed the first reformance of "Natoma" here in the configuration of the responsibility on demands in houses, but were violently condemned in the the course of the first time in America on distance and is going on to more ambitious efforts next year.

The company in New Orleans was of course nominally French, although some of the foremost women singers were affects in a successful not consist in a succession of well performed or even well expressed phrases; he wanted a plan, a general progress, which led to great effects at the proper moment, and when the excitement had reached its crisis. Le was rarely understood when, discussing his art, he apoke of the plan of a vocal piece, and the movel ties heard there. It will some of the movel ties heard there is the severity of ecclesiastical critics.

The supper that followed the first rather in the proper supplies of "Natoma" here in the segon to more ambitious did Suzanna, a one act opera by Wolf Ferrari, and Amato. "The Secret of Suzanne" in the season to more mobilities of the standary young Montreal enterprise of its course and Amato. "The Secret of Suzanne" in the season to more ambitious did Suzanna, and Amato. "The Secret of Suzanne" in the season to mean the secret of Suzanne in the Messar Sammarco and Daddi. Will be follo bourg and Messrs. Martin, Gilly and Rothler.
After the opera Paylowa and Mordkin will appear
in ballet divertissements. "Tannhäuser" will be
Friday evening's bill, with Mme. Gadski as Elisabeth, Mme. Fremstad as Venus and Mr.

Ferdinand Kaufmann's postponed violin recita rerdinand Kaufmann's postponed violin recital will take place on Saturday evening, March 18, at Mendelssohn Hall, when he will play the pro-gramme originally laid out. This will include Hibay's concerto dramatique, which has never been played here, and of which Mr. Kaufmann has, been the only interpreter in Europe in publi assemblies. The final pair of concerts by the Boston Sym

phony Orchestra for the season of 1910-11 will be given in Carnegle Hall on Thursday evening. March 25, at 5:15 o'clock and Saturday afternoon. March 25, at 2:30 o'clock. At the Thursday eve-March 25, 81 230 0 clock. At the Indisady even ining concert Anton Witek, the new concert master of the orchestra, will make his debut in New York as soloist, playing the Beethoven Concerto. At the Saturday afternoon concert the solols will be Alwin Schroeder, one of the principal 'cellists of the orchestra. Mr. Schroeder will play Tschalkowsky's "Variations on a Roccoco The orchestral numbers for the Thurs prelude to 'The Mastersingers of Nuremberg. and the "Slegfried Idyll" and Beethoven's fifth

Miss Kathleen Parlow, the violinist, will play the Brahms concerto at the concert of the sphony Society at the New Theatre to-day in held last November at Ealing, which is a part of London, but suburban in its character. The exhibit is said to have been stated by the non-arrival of the orchestral parts of the Goldmark concerto. programme will remain as previously announced, the Brahms's Symphony No. 2 and Victor Kolar's new symphonic poem "Hiawatha."

The Olive Mead Quartet will give the last

Giovanni Palestrini Leonardo Leo Giovanni Palestrina .. Charles Loeffle For One Who Fell in Battle Antonin Dvorak Robert Schumant Friedrich Roese Johannes Brahm songs.

Next Friday afternoon in the New Theatr the Symphony Society will play Tschalkowsky's "Symphonie Pathétique." a work which Walter Damrosch introduced to this country. The other orchestral numbers on the programme are Bach's first Brandenburg concerto and the canzonatta from Mendelssohn's quartet in E flat, played by all the strings. David Mannes will play the violin obligato in Bach's concerto Charles W. Clark, the American barytone, who has been living in Paris, will make his Amreappearance on this occasion, singing three François Villon ballads, set to music by Debussy, and another group of songs. Next Sunday afternoon this programme will be repeated with the exception of the second group of songs In place of Mr. Clark's second appearance another soloist, Mr. Siojowski, will be introduced. He will play his own "Symphonic Rhapsody," for plano and orchestra, which will receive its first

performance on this occasion. The fourth recital of the historical series of will be given at Mendelssohn Hall on Saturday afternoon, March 18, at 2:30 o'clock. In this re-cital Mr. Stojowski takes up the compositions of the two romanule masters Schumann and Chopin.

Robert Schumann Fantasie in C major, op. 17. Aufschwung. Warum.

Carnaval, op. 9. Frederick Chopin

Fantasie in F minor, op. 49. Polonaise in C minor, op. 40. No. Two nocturnes (G major, op. 37, No. 2; C minor, op. 48, No. 1.) Three mazurkas (G major, op. 50, No. 1; C sharp minor, op. 41, No. 1; C major,

op. 56, No. 2.) Two studies (op. 10, No. 8; op. 25, No. 7.) Scherzo in C sharp minor, op. 39. The final concert of the Boston Symphony

Orchestra will be given in the Academy of Music on Friday evening, March 24. The soloist will on Friday evening, March 24. The soloist will be Anton Witek, the new concert master of the orchestra, who will then make his debut in this capacity in Brooklyn, playing the Beethoven concerto. The symphony will be Dyorak's concerto. The symphony will be Dvorak's "From the New World" and the other orchestral numbers will be Brahm's "Academic Festival" overture and Weber's overture to "Der Freischütz.

For the Tetrazzini concert at the Hippodrome to night a special programme of popular music has been arranged as follows: Overture, Sakuatala... Caro Nome, "Rigoletto Mme. Tetrazzini. Aria. Mr. Hastings. Meditation, violin solo Nahan Franko. Suite, "Peer Gynt" Mme. Tetrazzini. (Violin obligato, Nahan Franko.) Hungarian Rhapsody No. 2.... Orchestra. Liszt

The last concert of the subscription series this Yolpe, conductor, will take place at Carnegic Hall on Sunday afternoon, March 19, at 3 o'clock. Sunday afternoon, March 19, at 3 chur Foote will be the American co Arthur Foote will be the American composer member what happened during the next PIANO, \$129,00, with stool, delivered; best represented, two movements of his suite in D brief moments further than that the lion bargain in city, 1283 Ogden av., 188th st. Ever

Mme. Tetrazzini.

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minor being played. These are the second and Prelude, "Die Meistersinger"..... ymphony No. 5, C minor.

movements from suite in D Arthur Poote Fantasy, "Francesca da Rimini"... Tschałkowsky FIGHT WITH A LION.

A Hunter's Experience With Big Game in East Africa. From the East African Standard.

The ostrich camp near Sir Alfred Pease's comested at Athi River had been worried the major of Sir Alfred Pease, G. Grey.
Howard and Edward Pease, Capt. Slatter,
Mr. Chifford and H. M. Hill. They divided
Prince of Wales and the Duke of Connaught into two parties, one consisting of Sir Alare all policemen. The late King's instruc-fred and Mr. Hill. After about half an hour's ride Mr. Hill time.

espied two large lions and the party of two galloped after the quarry. Sir Alfred fol-implicitly that Lord Denby once when reowed the bigger and slower animal and Mr. | turning from Newmarket a "horse's length The object of the hunters was to turn the game into a donga (creek) tendance, was stopped in his motor by the and thus to give time for the other party to come up, hoping that Mr. Grey would be given the opportunity to open the shoot. He was a sportsman with a fine reputation for high courage and was no novice with big game.

The royal drivers do not rely on a motor horn alone. Alongside them on the box there sits a footman, who plays a key bugle to announce the approach of the car.

Unfortunately Mr. Grey on seeing the game at once put his horse to the gallop and practically started to course the lions. His companions were immediately alarmed at his temerity and endeavored to warn him of the danger he was courting. They were doubly alarmed at seeing one of the lions preparing to charge.

Mr. Hill dismounted and fired a quick

shot at the bigger lion in the hope of dis tracting his attention from Mr. Grey. The bullet unluckily fell short and the charged Mr. Grey, who jumped off his pony nd awaited the onslaught. At about twenty yards he fired. The shot went into the shoulder but did not stop the charge. He got in another shot at about five yards, hitting the lion in the mouth, breaking two of his fangs. Then the lion flung his victim to the ground and began to worry him like

dog would a mouse.

Meanwhile H. Pease had followed Mr. Grey and with Sir Alfred and Mr. Hill galloped to the lion and his victim. When they were some fifty yards away the lion noticed his fresh antagonists and ceased to

maul Mr. Grey.
At twenty-five yards the party dis-Donizetti Donizetti Mr. Hill's rifle jammed. Sir Alfred and H. Pease fired and the balls entered the lion's ribs. The wounded anima

then returned to his victim. The horrified relief party scarcely re-

was on top of Mr. Grey and animal and nen .Wagner eethoven latter's body. It was found impossible to get in a deadly head shot until the hon was almost lifeless. During the fray the other lion was only about one hundred. yards away, growling and lashing his ta The hunters, having only two .256 rifle paid no attention to the second animal. Mr. Grey's wounds were very nume The lion severely clawed his tace and head. flicted wounds on his back. Mr. Grey died in hospital at Nairobi.

When the King Motors From Tit-Bits.

The latter clause used to be obeyed so

behind the King, on whom he was in police at Barnet—a happy illustration of the principle that the King can do no wrong.

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